



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## OBITUARY.

## George H. McCord.

George H. McCord was stricken with apoplexy in his studio, No. 106 East 23d Street, Tuesday afternoon, and died later in the day in Bellevue Hospital. He was found unconscious on the floor by Percival De Luce, who has the adjoining suite.

Mr. McCord was 60 years old. He was born in this city, the son of George and Matilda McCord, and was educated at the Quackenbos Collegiate School, New York, and Hudson River Institute, Claverack, N. Y. He studied art under Moses Morse in this city and in France, England, Scotland and Holland.

Mr. McCord received a silver medal and diploma at the Charleston exposition, the Shaw prize of the Salmagundi Club for black and white drawing, and a medal from the St. Louis exposition. He was an associate member of the Artists Fund Society, American Water Color Club, Black and White Club, Brooklyn Art Club, Lotos, Salmagundi and Lincoln clubs.

Mr. McCord married Alice Maude Lovett, formerly art critic for the Brooklyn Eagle. She survives with three daughters, Elizabeth, who is abroad, Maida (and Mrs. Charles R. Robbins).

## Walter Florian.

Walter Florian died on April 1, in the Post Graduate Hospital, New York, from the result of an operation for kidney disease. He was born in New York in 1878, studied at the Art Student's League, and afterwards in Paris, where he won the gold medal at "Julian's." He later studied sculpture under Augustus St. Gaudens. Early in his career he painted in Holland, from life, a portrait of Josef Israëls, the modern Dutch master, which immediately won him fame. It was shown in the Academy here, at the St. Louis Exposition, where it won the silver medal, and was reproduced in the ART NEWS in the first issue of this journal in November, 1905.

Among other portraits by the young painter are those of Rodin, the French sculptor, Gen. Joseph Wheeler, Carl Schurz, the Boer general, Cronje, the grandchildren of Chief Justice Fuller, little Noemi Townsend, and of his friend, the artist, J. Campbell Phillips.

Had it not been for failing health, Walter Florian would undoubtedly have stood in the very front rank of American portrait painters. From the first he showed unusual and remarkable ability, and the greatest promise. He painted with sincerity, had unusual facility in handling his medium, and his work was both broad and strong. His career was fostered and watched over with the tenderest solicitude and utmost faith in its future by his father, the late Dr. Moses, a cultured and able gentleman, who died only two years ago, happy in the belief that his artist son would yet be famous. The son now follows the father, all too soon, and the world which knew them and their gentle, kindly natures and rare abilities will ever feel their loss.

## F. H. Schell.

F. H. Schell, the well-known military artist, who in the Civil War represented Frank Leslie's magazines at the front, and became famous for his war pictures, died, March 31, at Germantown, Pa., aged 79. He was the first artist to use a balloon to sketch the enemy's encampments, and one of the first to make illustrations for photographic processes. For thirty years after the war he and Thomas Hogan, worked in partnership.

## Emily D. Norcross.

Emily D. Norcross, artist and art teacher, died March 31, at her home in Cambridge, Mass., aged 60. She studied art in earlier life in Venice and Paris, and several of her pictures were exhibited. For several years she was manager of the school of painting of the Boston Art Museum. She leaves two sisters.

## John E. Linde.

John E. Linde, president of the J. E. Linde Paper Company, died of ptomaine poisoning last Sunday in his home in Hoboken, after an illness of one week. He was born in Germany in 1855, but spent the greater part of his life in Hoboken.

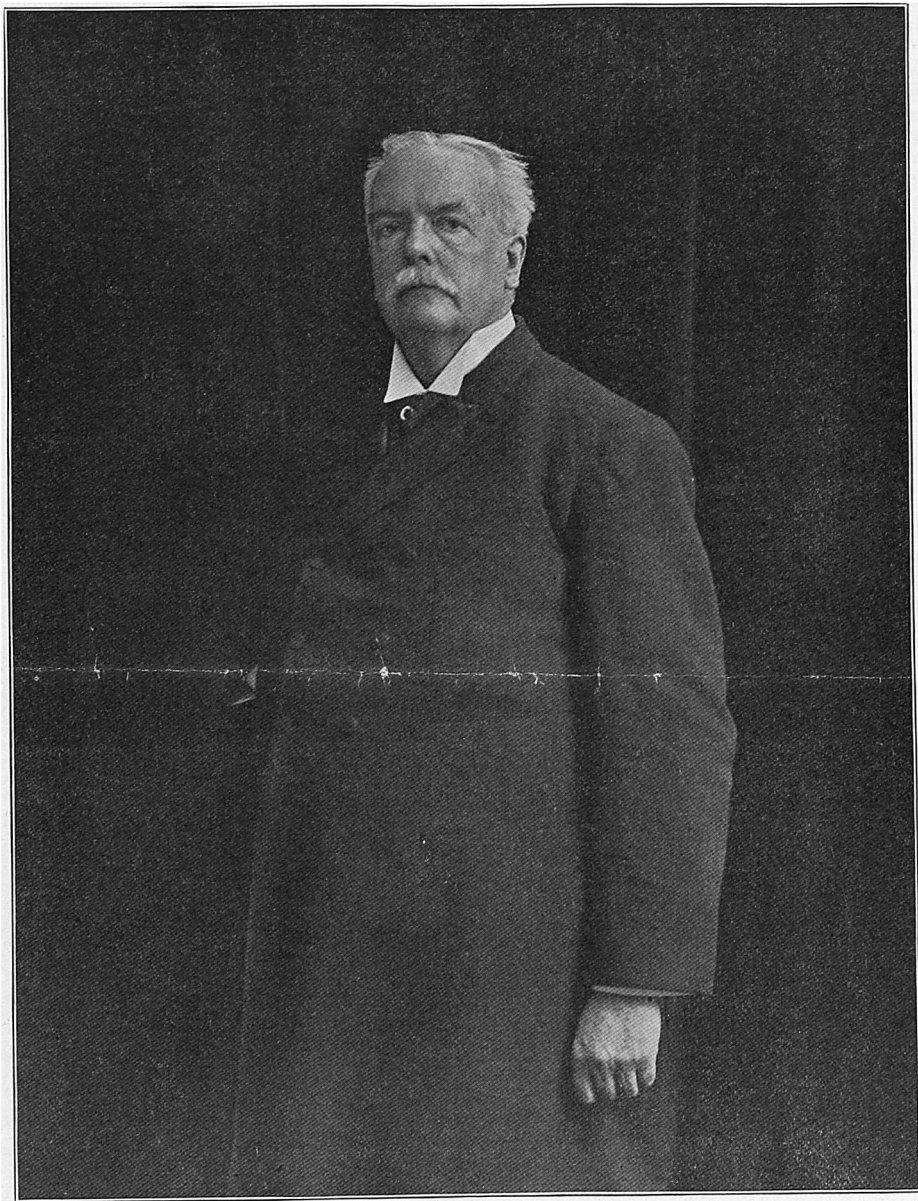
He was interested in the work of American artists and was chairman of

## RECENT ART BOOKS.

"Modern Artists," by Christian Brinton (The Baker & Taylor Company).

In this book, which begins with Fragonard and concludes with Zuloaga, the author tells us in his preface that "the attempt has been made to give a sense of the individuality of each man treated, and through the individual a feeling for the conditions and surroundings, aesthetic and social, of his actual or adopted home," and that the volume is not meant to be "either speculative or sternly critical," but is "frankly sympathetic and appreciative."

Mr. Brinton writes of these earnest men, who brushed aside every obstacle, however severe, to discourage them in the pursuit of their art.



THE LATE GEORGE H. McCORD.

Photograph by Jessie Tarbox Beals. Copyrighted, 1906, by American Art News Co.

a committee in charge of an exhibition of oils, held last month in the Hoboken Public Library. He was a member of the Columbia and German clubs of Hoboken and the Salmagundi Club. A widow, two daughters and two sons survive him.

## MUSEUM OF ART CRITICISED.

Assemblyman Hoey of New York has introduced a bill which would require all corporations and institutions not charitable receiving public monies to pay their employees not less than the prevailing rate of wages.

Mr. Hoey took occasion to criticise especially the Metropolitan Museum, which, he said, receives from the city of New York upwards of a quarter of a million dollars, pays the watchmen, carpenters and other employees \$12 to \$15 a week, and at the same time sends to Europe for foreigners like Sir Purdon Clarke and pays them salaries ranging from \$35,000 to \$50,000 a year.

The article on Fragonard is illustrated with a fine portrait of the artist by himself, and the four panels, "Roman d'Amour de la Jeunesse," painted by Mme. du Barry, and now in the possession of J. Pierpont Morgan.

Of the fourteen artists of whom the book treats, four are American—Whistler, Sargent, Melchers and Shannon. Of the first, Mr. Brinton says his constant aim was to immaterialize painting," and so he was able to get closer and closer to the hidden secrets of nature. "The most conspicuous of living portrait painters," is the way Mr. Brinton speaks of Sargent, and says that his personal conquest, his chief contribution to portraiture, is the sense of motion, suggested or expressed. Sargent's vision, he claims, is external and physical, as the vision of Watts was spiritual, and that of Shannon, pictorial.

Antoine Wiertz, says the author, is "a Rubens, bereft of health, bereft of mind"; Arnold Böcklin, "a posthumous expression of Teutonic romanticism"; Constanton Meunier, "the founder of the aesthetics of work." Ilya Repin, who at twenty-six painted the first masterpiece of the modern Russian school, "Barge-towers of the Volga," stands high as a modern painter.

The article on Lenbach is illustrated with portraits of Bismarck and Von Moltke, and a portrait of the artist by himself. In the article on Zuloaga, besides his portrait by Blanche, there are "Daniel Zuloaga and his daughters," the picture that first brought fame to Zuloaga, and other reproductions of his works.

A portrait of the artist accompanies each article, as do also illustrations of three or four of his paintings, some in half-tone and some in color.

## ART IN THE APRIL MAGAZINES.

Augustus Saint Gaudens' reminiscences are continued in the April number of the CENTURY, and the following note from Richard Watson Gilder is interesting: "I have often said that the Society of American Artists was founded on the wrath of Saint Gaudens. You know Mrs. Gilder (Helena de Kay) was a student in those days, first at the Cooper Institute and then at the Academy schools. She belonged to the new Art Students' League, which was a revolt from the Academy School. Just then the old academicians were carrying things with a pretty high hand, so I spoke to a few of the younger men of our American Renaissance about starting a new organization. When I mentioned it to your father (Mr. Gilder is writing to Homer Saint Gaudens) he said that the time had not quite come. But one day—just thirty years ago last Saturday, June 1, 1877—he rang the bell at the iron gate at No. 103 East Fifteenth Street. It was noon, and I was at home for lunch. I ran down to the gate. Your revered father was as mad as hops. He declared that they had just thrown out a piece of sculpture of his from the Academy exhibit, and that he was ready to go into a new movement. I told him to come around that very evening. We sent, in addition, for Walter Shirlaw and Wyatt Eaton, and the Society of American Artists was that night founded by Walter Shirlaw, Augustus Saint Gaudens, Wyatt Eaton and Helen de Kay Gilder, your humble servant acting as secretary, although Wyatt Eaton was nominal secretary. Clarence Cook, the critic, was present, but not as a member." Among the reproductions of paintings by American artists in this number is a portrait by Maurice Fromkes and a landscape by Evergood Blashki.

F. Hopkinson Smith contributes the opening paper to the April SCRIBNER'S, which is illustrated with some of his paintings, both in black and white and color. The last are unusually successful, particularly a view of the Thames at Cookham. The frontispiece is a view of the Parthenon. In the department of the Field of Art, Reginald Cleveland Cox contributes an article on Gainsborough, illustrated with several portraits by that master. Arthur I. Keller furnishes pictures for Charles Belmont Davis' "The Dancing Man," and is welcome again to the magazine.

Guglielmo Ferrero contributes the opening paper to the April PUTNAM'S Magazine, "The History and Legend of Anthony and Cleopatra," illustrated with photographs from paintings by Paolo Veronese, A. Grolleau, A. Kauffman, and sculptures by W. W. Story and others in the Louvre, Vatican Gallery, Dresden Museum. Martyn Johnson contributes a paper on "An Old Italian Pageant in a New World Setting," the pageant of the Italian Renaissance is given by artists and art students of Chicago in January. Among the reproductions of paintings in this number are the portraits of Mrs. Clarence Mackay by John W. Alexander and Mrs. Richard Morris Hunt, by William Morris Hunt.

An interesting article on Joaquin Sorolla y Bastida, illustrated with reproductions of some of his paintings, is published in the April CURRENT LITERATURE.